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D'AUBIGNAC, *Zénobie*<sup>1</sup> (1647); BARO, *Clo-  
rise* (1632), *Clarimonde* (1643), *Le Prince  
fugitif* (1649); BENSERADE, *Cléopâtre* (1636),  
*Gustaphe* (1637); BEYS, *L'Hospital des fous*  
(1636); BOISROBERT, *Palène* (1640), *Le Cou-  
ronnement de Darie*<sup>2</sup> (1648); BOUSCAL, *Dom  
Quichotte de la Manche*<sup>3</sup> (1640), *Le Gouverne-  
ment de Sancho Pansa* (1642), *Agis* (1642);  
BOYER, *Tyridate* (1649); DE BROSSÉ, *L'Aveugle  
Clairvoyant* (1650); CHAPOTON, *La Descente  
d'Orphée aux enfers* (1640); CHEVREAU, *Cori-  
olan*<sup>4</sup> (1638); CORNEILLE, *Mélite*<sup>5</sup> (1633),  
*L'Illusion comique*<sup>6</sup> (1639), *Dom Sanche  
d'Arragon* (1650); LA CALPRENÈDE, *La Mort  
de Mithridate* (1637); DESFONTAINES, *Eurimé-  
don* (1637); DESMARETS, *Roxane* (1640), *Mi-  
rame* (1641), *Erigone* (1642); DU RYER, *Ar-  
génis* (1631), *Alcimédon* (1634), *Alcionée*<sup>7</sup>  
(1640), *Esther* (1644); L'ESTOILE, *La Belle  
Esclave* (1645); GILBERT, *Téléphonte* (1643);  
GILLET DE LA TESSONNERIE, *Quixaire* (1640);  
MAGNON, *Séjan* (1647); MAIRET, *Sylvie*  
(1628), *Sophonisbe* (1635), *Roland le furieux*  
(1640); MARÉCHAL, *L'Inconstance d'Hylas*<sup>8</sup>  
(1635); D'OUVILLE, *Les Trahisons d'Arbiran*  
(1638); ROTROU, *Laure persécutée* (1639), *Les  
Captifs* (1640); GEORGES DE SCUDÉRY, *Le  
Prince déguisé* (1635), *Didon* (1637), *L'Amour  
tyrannique* (1639), *Eudoxe* (1641), *Andro-*

*mire* (1641), *Arminius* (1643), *Ibrahim*  
(1643); TRISTAN L'HERMITE, *Panthée*<sup>9</sup>  
(1639), *Osman*<sup>10</sup> (1656).

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## THE ORDER OF WORDS IN CERTAIN RHYTHM-GROUPS

In the first edition (1905) of Jespersen's  
*Growth and Structure of the English Lan-  
guage*, pp. 233-4, occurs the following passage:

"In combinations of a monosyllable and a  
disyllable by means of *and*, the practice is al-  
ways to place the short word first, because the  
rhythm then becomes the regular 'aa 'aa in-  
stead of 'aaa 'a (' before the *a* denotes the  
strongly stressed syllable). Thus we say  
'bread and butter,' not 'butter and bread';  
further: bread and water, milk and water, cup  
and saucer, wind and weather, head and shoul-  
ders, by fits and snatches, from top to bottom,  
rough and ready, rough and tumble, free and  
easy, dark and dreary, high and mighty, up and  
doing." And in a foot-note the author adds:  
"compare also such titles of books as Songs  
and Poems, Men and Women, Past and Pres-  
ent, French and English, Night and Morning."

This sweeping conclusion is, in the second  
edition (1912), considerably modified, the word  
"always" being dropped from the first sen-  
tence and the clause made to read, "The usual  
practice is to place the short word first, etc."  
Even in this modified form, however, the state-  
ment does not, I think, give a true impression  
of English usage. It implies, if it does not  
say outright, that rhythm-groups of the type  
"butter and bread" occur in English but  
rarely. It also suggests that such phrases lack  
idiomatic force. I submit that just the con-  
trary is true; phrases of this type occur fre-  
quently, and they are strongly idiomatic. Fur-  
thermore they seem to have a useful stylistic  
function.

<sup>9</sup>This play seems meant rather than the *Panthée*  
(1639) of the obscure dramatist, Durval.

<sup>10</sup>First played in 1647.

<sup>1</sup> Acted as early as 1640, for Chapelain, in a letter  
dated April 6 of that year, speaks of going to see it.  
A play of the same name by Pousset was published  
in 1653, one by Magnon in 1660, but the obscurity  
of the first of these dramatists and the late date of  
both plays make it improbable that Poisson is here  
referring to either of them.

<sup>2</sup> The reference is to this play rather than to the  
*Darius* of Thomas Corneille (1660), which is too  
late, or to Hardy's *Mort de Daire*, which is too early.

<sup>3</sup> Mlle Béjart's *Dom Guichot* (1660) is too late to  
be meant.

<sup>4</sup> The reference may be to Chapoton's *Véritable  
Coriolan* (1638).

<sup>5</sup> First played about 1629.

<sup>6</sup> First played about 1636.

<sup>7</sup> First played about 1637.

<sup>8</sup> First played about 1630.

In order to test the matter I have jotted down during the past few weeks, all the and-phrases of both types that I have been able to recall or that I have encountered in my reading and observation. These are given below in alphabetic order.

Capitalized phrases, unless otherwise designated, are (with a few obvious exceptions) titles of books, poems, plays, magazines, etc. The letter (c) is placed after the names of college colors.

## I

bag and baggage  
ball and socket  
big and little  
Birds and Nature  
blood and iron  
blood and thunder  
board and lodging  
bone and sinew  
books and papers  
books and reading  
Boot and Saddle  
bow and arrow  
bread and butter  
bread and water  
bricks and mortar  
bright and early  
Brush and Pencil  
Cain and Abel  
case and comment  
cat and fiddle  
cat and kittens  
chills and fever  
Christ and Satan  
cup and saucer  
dark and dismal  
dark and dreary  
dead and buried  
dead and done for (with)  
death and taxes  
dots and dashes  
dry and dusty  
dust and ashes  
Eve and David  
fact and fancy  
fair and warmer  
faith and unfaith  
fall and winter  
fat and forty  
Farm and Fireside  
Feast and Welcome  
fetch and carry  
Field and Fancy  
figs and thistles

## II

Adam and Eve  
April and May  
bacon and eggs  
bargain and sale  
Baron and Squire  
Beauty and Health  
better and worse  
body and bones  
body and boots  
Boston and Maine  
Brightest and Best  
bubble and squeak  
butter and eggs  
captain and crew  
carriage and pair  
chapter and verse  
cherry and white (c)  
cloister and hearth  
coffee and cream  
collars and cuffs  
Courage and Fear  
crackers and cheese  
crimson and blue (c)  
crimson and cream (c)  
crimson and gold (c)  
crimson and slate (c)  
crimson and white (c)  
Critic and Guide  
Cupid and Death  
Darby and Joan  
Darkness and Dawn  
David and Saul  
Dayton & Troy (R. R.)  
Dimbrie and I  
dollars and cents  
Dombey and Son  
early and late  
Fairy and Child  
Fathers and Sons  
Fennel and Rue  
Fernwood & Gulf (R. R.)  
fingers and thumbs  
fingers and toes

fine and dandy  
fire and water  
fits and snatches  
free and easy  
French and English  
Friend and Lover  
fuss and feathers  
gall and wormwood  
God and Mammon  
gone and done it  
good and evil  
good and ready  
gray and crimson (c)  
Greeks and Trojans  
Gulf & Southern (S. S. Co.)

head and shoulders  
Heart and Science  
hen and chickens  
Hide and Leather  
high and mighty  
hill and valley  
hole and corner  
Home and Country  
Home and Flowers  
horse and buggy  
horse and carriage  
horse and wagon  
horse and rider  
House and Garden  
joints and marrow  
jot and tittle  
joy and sorrow  
judge and jury  
King and No King  
King and Subject  
Kit and Kitty  
Land and Water  
lath and plaster  
law and order  
law and gospel  
light and darkness  
Like and Unlike  
loaves and fishes  
Love and Fortune  
Love and Honor  
Love and Shawl-straps  
Maid and Cleon  
Medes and Persians  
men and women  
milk and water  
mind and matter  
Mines and Mining  
Modes and Fabrics  
night and morning  
Naughts and Crosses  
nook and cranny  
Notes and Queries

Forest and Stream  
garnet and black (c)  
garnet and blue (c)  
get-up-and-go  
hammer and tongs  
Heartsease and Rue  
heaven and earth  
heaven and hell  
Heather and Snow  
hither and yon  
hunger and thirst  
husband and wife  
Jekyll and Hyde  
Jerry and Me  
Katie and Me  
Labor and Love  
Lampport & Holt (S. S. Co.)

Laughter and Death  
liver and lights  
Marit and I  
master and man  
matron and maid  
merry and wise  
mistress and maid  
Money and Risks  
mother and child  
Music and Words  
needle and thread  
needles and pins  
ninety and nine  
olive and blue (c)  
orange and black (c)  
orange and blue (c)  
orange and white (c)  
over and gone  
paper and ink  
peaches and cream  
People and King  
pepper and salt  
pity and fear  
pleasure and pain  
powder and shot  
profit and loss  
Pulpit and Pew  
purple and gold (c)  
purple and white (c)  
Rabbi and Priest  
scarlet and black (c)  
scarlet and brown (c)  
scarlet and cream (c)  
scarlet and gray (c)  
scarlet and white (c)  
Seaboard & Gulf (S. S.

Co.)

shaven and shorn  
shillings and pence  
silver and gold (c)

oil and water  
One and Twenty  
Ores and Metals  
Past and Present  
Peace and Discord  
Peak and Prairie  
Pinks and Cherries  
pins and needles  
plays and players  
Press and Printer  
prince and pauper  
Punch and Judy  
rack and ruin  
Rhymes and Jingles  
Rome and Nature  
rough and ready  
rough and tumble  
saints and sinners

Sisters and Wives  
summer and fall  
Sunshine and Haar  
sweetness and light  
tender and true  
Texas & Gulf (R. R.)  
three score and ten  
thunder and turf  
thousand and one  
victuals and drink  
Watchword and Truth  
weary and worn  
winter and spring  
yellow and blue (c)  
yellow and brown (c)  
yellow and cream (c)  
yellow and white (c)

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School and Fireside, sense and nonsense, shoes and stockings, shreds and patches, sin and sorrow, signs and wonders, skull and cross-bones, sleep and waking, soap and water, sock and buskin, Songs and Poems, sound and fury, Sports and Pastimes, spring and summer, Square and Compass, Star and Garter, Strength and Beauty, stuff and nonsense, sum and substance, sweet and twenty, sword and scabbard, tar and feathers, tea and coffee, Three and Twenty, toil and trouble, Tom and Jerry, Town and Country, up and doing, weak and weary, weights and measures, wheel and axle, which and tother, white and purple (c), wild and woolly, wind and water, wind and weather, wine and women, wit and humor, wit and wisdom, Woods and Waters, Wooded and Married, work and wages.—160.

A comparison of the two lists shows that out of 276 phrases taken at random, forty-two per cent. are of the 'unusual' variety. Moreover, these phrases are on the average just as good phrases, that is, as idiomatic and as satisfying to the sense of rhythm, as those in the other column. If there be any striking difference between the two lists, taken at large, it is perhaps that II contains more expressions of an abrupt and vehement character than does I.<sup>1</sup> Examples of this type of phrase are body and bones, chapter and verse, dollars and cents, hammer and tongs, powder and shot, profit and loss, thunder and turf, thousand and one, weary and worn. However, any conclusions on this point must be cautiously drawn,

<sup>1</sup> A certain heroine of fiction, Virginia Chard (if my memory serves), complains that her name always reminds her of a race horse charging at a stone wall.

for many examples of forcible expression, such as bag and baggage, blood and thunder, rack and ruin, rough and tumble, stuff and nonsense, may be found in the first column, and several examples of mellifluousness, such as sweetness and light, ninety and nine, in the second. An interesting fact, the significance of which I am not prepared to state, is that the college colors, with two exceptions, fall in the second column.

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## ZUM REIMGEBRAUCH OTFRIDS<sup>1</sup>

### I

Über den Reimgebrauch Otfrids hat bis jetzt am eingehendsten Theodor Ingenbleek in seiner Schrift, *Über den Einfluss des Reimes auf die Sprache Otfrids* (Quellen u. Forschungen, XXXVII),<sup>2</sup> gehandelt. Seine Darstellung gründet sich im wesentlichen (wie er selbst angibt) auf Kelles, Erdmanns und Pipers Arbeiten (vgl. oben, Bibliographie). Als entschieden vom Reime beeinflusst stellt er alle die Formen hin, welche sich ausserhalb des Reimes stets anders vorfinden. Ich werde im folgenden versuchen, eine weniger schematische Auffassung der Sachlage zu begründen.

<sup>1</sup> BIBLIOGRAPHIE: Erdmann, Oskar, *Bemerkungen zu Otfrid*, *Zeitschrift für deutsche Philologie*, I, 437-442, *Grundzüge der deutschen Syntax*, Stuttgart, 1886.—Otfrids *Evangelienbuch*, Halle, 1882 (Erläuterungen, 323-487), *Untersuchungen über die Syntax der Sprache Otfrids*, I. Teil, Halle, 1874. II. Teil, Halle, 1876.—Ingenbleek, Theodor, *Über den Einfluss des Reimes auf die Sprache Otfrids, Quellen und Forschungen*, XXXVII, 1880.—Kelle, Johann, *Otfrids von Weissenburg Evangelienbuch*, Bd. II. *Die Formen- und Lautlehre Otfrids*, Regensburg, 1869, Bd. III, *Glossar der Sprache Otfrids*, Regensburg, 1869.—Nierhoff, E., *Untersuchungen über den Einfluss des Reimes auf die Sprache Otfrids*, Inauguraldiss., Tübingen, 1879.—Paul, Hermann, *Principien der Sprachgeschichte*, Halle, 1909.—Piper, Paul, *Otfrids Evangelienbuch mit Einleitung und erklärenden Anmerkungen*, Paderborn, 1878.

<sup>2</sup> Rezension von Oskar Erdmann, *Anz. f. d. Alt.*, Bd. VI, S. 219-221.